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### THE ELECTION.

THE occasion of the late Presidential election, though belonging to a class of events which do not directly come within the province of the Literary World, is one of those great occurrences which cannot altogether be passed over by the journalist. The spectacle of the Seventh of November has far more in it of a general moral than a special partisan interest. The day, employed throughout the whole country by millions bent upon a single object, was distinguished by the absence of the usual appeals to passion and prejudice. There had been few or none of those stimulating political revivals which have been employed on other occasions to excite men in an electioneering delirium. There were no unusual inventions of watchwords, nicknames, no coons were hung on poles, log cabins erected in villages; few liberty trees were christened, even before the doors of disinterested porter-house keepers; there are no withered hickories left to decorate the streets; the political minstrelsy was faint and languid. We heard nothing on this occasion of Mason and Dixon's line; passengers in steamboats and stage-coaches were but rarely canvassed; the one voter had, to be sure, the usual appeals made to his isolated despotism; but the memorable incident of former campaigns—the great ball set rolling through the Union—we did not once hear of, nor any discussion, of course, of the probabilities or non-probabilities of its crossing Cayuga Bridge. Indeed there was little done in those "inventions of the enemy" which furnish so highly-spiced and relishing a condiment to the political chowder—we mean the libels and damning innuendoes. The personal character of the leading candidates remained untouched. A curious lie attributing to General Taylor the use of the camp Bibles for wadding at the battle of Buena Vista, with the employment of certain jocose language on that occasion, fell promptly to the

ground under the general laughter at its imbecility, and the resolute fire of a set of army statistics from the "Chief of the Ordnance." There was some moral indignation expended on the dangerous exhibition of a lady, in the Hunker night procession in New York, paraded as the Goddess of Liberty; but the lady turned out to be simply a boy, got up in the character from the eastern side of the town. The day passed off with extraordinary quietness; there scarcely appeared an extra person in the streets; and already within so short a time of the overthrow of a great political party from the high places of honor, the topic of "The Election" has dwindled in the newspapers from a leader to a paragraph. The speedy transmission of the news by the electric telegraph is a great "killer off" of excitement. The general application of this instrument was one of the memorable features of the election of 1848.

It is impossible not to compare the simplicity of means and end in this transaction with the present complicated and disturbed relations of government in Europe. An altered tone of public opinion on the affairs of America, for a long time faintly perceptible in the Old World, must hereafter, unavoidably, be more loudly and indisputably uttered. The calmness, the moderation, combined with the steady movement and progress of American politics, exhibit the great spectacle of a science of government firmly founded in the necessities of a nation, adapted to its development, consonant with its righteous will. Whatever human disasters there may lie hidden in a distant future, this, at least, is the season of power and prosperity; a happiness, involving in itself the blest condition of being shared by the whole human race, for America is a refuge for all nations.

There are considerations with reference to the politicians of the country, which should not be overlooked in the triumph of the election of General Taylor. It is the fashion to say that he comes into office as a new man, unhackneyed in the ways of old politicians, addicted exclusively to neither party, unpledged, untrammelled; and at the moment it would appear as if a long continued course in statesmanship involved some fatal defect in character, so loud are the plaudits over the inexperienced career of the new President. Undoubtedly innocence is a virtue, and many things might have been learnt by General Taylor at Washington which would have been a source of political scandal from which he is now free. We are no admirer of old hack politicians; of those arts and devices which convert patriotism into coin, place into patronage, and systematize through a thousand channels one immense government of robbery and corruption. But while we reject covetous or profligate office-holders and seekers, we should remember what is due to the life-long career of the statesman; that public virtue no more than private character is the fruit of a day; that men are not born governors, any more than they are born hatters or shoemakers, commanders of ships or heads of colleges;—we should remember this in our acclamations, lest we seem to lessen the motives and re-

wards which instigate men to an early begun, long persisted discipline in the service of the state. In this we do not seek to disparage in the slightest degree, the alleged Washingtonian qualities of Old Zack; a life of patient endurance in the routine of military duty, out of sight of the public eye, with the growth of many private virtues, may render him the just recipient of honorable distinction:—but while thus honoring Taylor in his sudden elevation, and surrendering ourselves to Hope, we should not forget the statesman of Ashland in his seclusion from the world; the statues, too, of Webster, of Calhoun, should be borne in the procession, that youth may be taught to undergo the efforts which have made them illustrious, nor look in any department of life for permanent success as the chance of fortune, the hazard of a lucky game.

### Sketches of Society.

#### FASCINATION.

A snake's small eye blinks dull and shy,  
And the lady's eyes they shrunk in her head,  
Each shrunk up to a serpent's eye,  
And with somewhat of malice and more of dread  
At Christabel she looked askance.

COLERIDGE.

THERE is no question that the nearness of the eye to the seat of nervous power endows the organ in persons peculiarly organized, with a strangely resistless power. It is a power of which they themselves are only generally conscious; for it exists but at certain seasons, or rather in certain conditions of their bodily temperament or mental constitution, and it cannot be summoned up by themselves at will.

The beautiful Louisa F., with that piquant Fenella form, that face of spiritual melancholy, and mind of laughing brilliancy, must have possessed it at times. Of this our New York readers who preceded us in life's procession, are better judges than we. She was already on the turn of her waning belle-ship when her deep-set earnest eyes used to arrest the rattling talk of us Columbia boys, as we trudged home from Lecture making our jokes upon the fluttering crowd in Broadway. You could see those eyes afar off, beaming out from the crowd, but when the owner approached, the chances were even that their expression was forgotten for the moment in the smile of enchantment that lightened around her mouth, as she uttered some gay witticism to her escort in the morning promenade. The humorous sallies of her genial-hearted revolutionary sire, are still remembered at the Bar, but in the gay world of New York, where wit and beauty have never since united in the same degree, to give that world assurance of a belle, that face which, while she coined an epigram, changed so rapidly from saddened loveliness to the tersest animation, is perhaps now forgotten. The memory of a Beauty is like the memory of an Orator. They both soon fade from Tradition, unless the Painter and the Reporter help them to immortality.

The Laudatores temporis acti—the retired Madeira men of a brisker social period, who now find even the driest sherry too acid for their milky epigastria, will pardon this

episodical allusion to times and people, when, though the custom had long fallen into desuetude, Beauty was often even yet toasted at the board over the parting glass, drunk standing.

The subject of our paper was "Fascination," and a charming woman was inevitably suggested as the first association with the theme.

Perhaps, however, we have been unconsciously kept by other mental emotions from striking at once into the heart of the subject matter. Shall we confess the truth? We shrink from handling it; we resolutely took pen in hand for a special purpose, and now we hardly dare to recur to the memories which we had fully resolved to stir up, and to dispose of in the lucubration of to-day. The reader of sensibility may sympathize with us in the emotion before we close.

"Sholto!"—"Sholto!" The dog did not heed the call, and we looked vainly around to see his chestnut-colored tail waving amid the long grass of the prairie. "Sholto;" the call was still unheeded. He was a staunch dog, and it was natural to think he must be upon a dead point somewhere, that he thus took no note of his master's summons.

I gazed around. I scrutinized the prairie on every side, with growing anxiety. The day, desperately hot, was one of those which at this season generally closes with a thunder shower, and it behoved me to leave the exposed prairie waste and seek a shelter. But the dog. My poor, poor favorite, had he, exhausted by heat and the want of water, perished in a fit? Might he not, even at this moment, be in the agonies of death, amid the long grass, within a few yards of me?

I discharged my gun. No bird arose; I waited awhile; I whistled and shouted; I fired off the other barrel; the smoke dissipated itself slowly over the endless sea of herbage, but no living object moved within my view.

There was nothing more to be done. I reloaded my fowling-piece, and took my track homeward.

I do not think that I could have gone fifty yards when I came upon one of those funnel-shaped hollows, called sinkholes in the West. It was cup-shaped, with the grass growing short and mossy around its sides, but shooting up in coarse tufts from the centre. My dog was there—not dead; not exhausted by travel; not stricken down by a fit. But there he stood, seemingly alive and well, save that his form, rigid and transfixed in every nerve to statue-like immobility, seemed turned to stone. He stood on one side of the hollow; and directly opposite to him, and within three yards' distance, there lay coiled in the sunshine a Rattlesnake.

Knowing well the habits of this king of the reptiles—its warning before it strikes, and its incapacity to spring to a greater distance than its own length, I had no hesitation in approaching.

My dog began to tremble at this instant, as if he felt impelled to move nearer to the snake, yet as if, at the same time, he were rooted to the spot; while the serpent, keeping his head motionless and his eyes steadily in a line with those of my poor setter, moved his slimy body, almost imperceptibly, a few inches nearer to his purposed victim. I spoke sharply to the dog. My cry was wholly unnoticed; and I levelled my gun to shoot the snake.

At this moment a strange idea took possession of me. "Can this be one of those cases of fascination of which one reads so often?" I asked myself. "Surely it must be only the lower animals which can be thus charmed

by an accursed reptile! It is impossible that the eyes of such a vermin can have any influence upon the faculties of man?"

This train of thought passed through my mind, while my finger was on the trigger. I threw up my gun, and did not hesitate an instant in adopting the course which followed. I am not aware of any particular quality of courage in my composition. I know I am not fool-hardy. But I am conscious of a perverse pride of self-will, which irresistibly impels me to act out an idea which has once taken possession of mind, act it out at every cost, and with obstinacy of iron. My intellect then becomes instantly busy to ascribe some high motive to the impulse which drives me, and my conduct seems to myself that of the highest wisdom. It was under this operation of the mind that I now coolly and determinately offered myself as the possible martyr to a psychological experiment. Drawing my ramrod, I whipped the dog from the spot where he stood, and planted myself exactly in his place.

The movement discomposed the snake for a moment; but when he saw my quiet attitude he lazily returned to his coil. His eyes did not strike me as particularly bright, and I smiled within myself at what now seemed to me the ludicrous pride of superior faculties with which I had planted myself there to look his snakeship out of countenance. "I will give the brute full play (said I mentally), and as his mysterious power is said to dwell in his gaze, I will keep mine fixed upon it long enough to make a fair trial of its strangely subtle influence—if such indeed there be."

The eyes soon grew softer instead of brighter as I looked. They became actually meek to my vision. Nay, they even seemed to sadden, if such a thing could be, as if receding appealingly from mine, yet unable to draw their almost affectionate gaze away. I have seen something of the same expression in a dog of infinite sagacity, nobleness, and devotion—and (will the sex forgive me?) I have seen the same identical expression, in all its resistless power, in a woman. The look as if she would, yet could not, help your fathoming her depth of tenderness through the windows of her soul.

"Surely (I thought) no living creature, with eyes like these, can be 'accursed?' There must be something good behind them to send that mellow and golden charm outwardly!"

I now looked on with calm confidence, with full repose of feeling, that there could be no lurking harm where dwelt a look so kindly human. I said to myself, "there is something most beautiful in this—beautiful is it that the highest and lowest of God's creatures are thus linked together by the wondrous tie of sympathy."

"Sympathy?"

Yes, that is the word. I felt that there was something in that reptile with which man could sympathize. He was the king of his race; I was not ashamed to feel that I did sympathize with him.

The expression I have endeavored to define still receded as I gazed. Or, rather, it deepened—deepened more and more, until the socket of the eye seemed to enlarge around it. But it also concentrated and grew brighter in deepening; and now admiration became mingled with sympathy. There was a strange light of pearly purity that came from those eyes to mine. A light not of the sun nor of the moon. Not of physical radiance of any kind. It was a light such as the pious Red-man sees in his dreams, beaconing his way along the Path of Ghosts to Spirit-land; it was

a light, I speak it not irreverently, such as might have lifted the soul of the apostle to a new atmosphere of truth, as it broke upon his mortal vision when journeying to Tarsus. And I felt that my senses grew thin and purified as they drank in that strange spirit-light. And I believed no longer that the garden tale of Holy Writ was an Asiatic myth, as the serpent grew bewilderingly beautiful to my rapturous gaze.

It was then that, efflorescing from that pure central spark, each color of the prism grew upon my sight like flowers unclosing—unclosing like flowers, though gem-like in their dazzling rainbow radiance as they passed from the most delicious softness to the intensest brilliancy, when nearer and nearer, they swam about my temples and flooded my brain with their glory.

At last I could look through this atmosphere of wondrous enchantment; I could look through the dewy rainbow haze which encased me, into the eyes from which it had first emanated. And they, encircled in the same halo which embraced both of us, seemed riotous with delight. It was not the fierceness of triumph. It was not the revel of gratified power which I traced there. It was as if the creature derived bliss alone from existing within that blissful circle. Nay, the serpent looked as if—yearning ever for human companionship since his Eden banishment, his joy were now consummate that *we two* were there in an atmosphere of our own, from which all the world were excluded.

Could it be that my eyes had thus acted upon that lustrous creature? And was I then imparting a long thrill of pleasure like that I drew from him? or did the rapturous content of each evolve itself from the ecstatic medium through which we gazed upon each other, till both were baptized in one common delight?

But now his gaze assumes a new character; or rather an added expression comes in as if working from behind the other, and pushing it from its vantage ground. Wistful, imploringly wistful becomes the surface expression, as the other, piercingly vicious, urges it from behind, till it dissolves so gradually you cannot tell whether the two souls which momentarily battled there, have become blended in one—or whether what seemed but now a transfigured human soul has passed away to give place to that of a fiend—a fiend from which you cannot take your eyes away. And as you melt in pity for the spirit gone—you stand weak—all weak—gazing in fearful admiration upon the spirit there; while a weird darning grows up within your own bosom, still to confront—to grapple with and exorcise the demon which thus stealthily has reared himself against you.

And you believe that it is from the exercise of your own will, not from the power of his, that you cannot take your eyes away. As Heaven is my witness I never felt more strong sovereignty of will than in that moment when the dominion of the Serpent was fully established over me.

"It is not the snake! it is an evil spirit which has entered there to undo me! my withering glance shall rebuke it thence, not less to assert myself, than to relieve and dispossess the kindly creature into whose form it has only entered by driving a holier spirit thence in agony."

Thus did I reason; and thus, wound up in the primal thrall of our race, did I stand there in my pride and my wisdom, nor knew that I was a slave.

C. F. H.

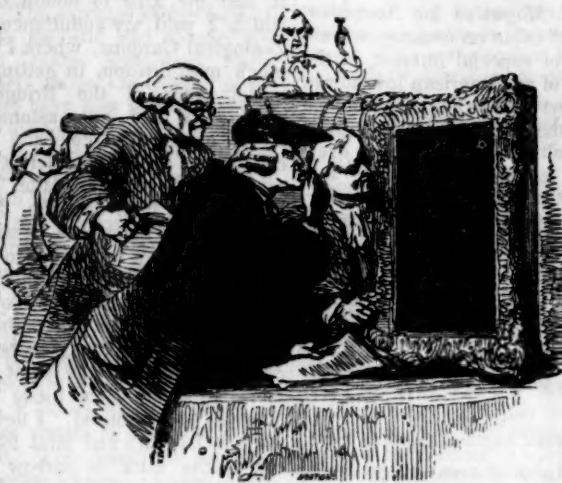
(To be concluded in our next.)



## COWPER'S POETICAL WORKS.

A NEW edition of the Poems of Cowper, from the press of the Harpers, with the presentation of several accompanying choice wood cuts from designs by Gilbert, handsomely executed by the American Engraver, Horton, invite us to say a few words of the poet's character and genius. Some perplexity yet exists

grave satiric invective, and the lofty eulogy of religious faith, that the author is known in every rank of society and read in circles which never touch each other. The child begins life with spelling out, to recite to willing ears of fathers and mothers, the easily learnt, easily remembered "diverting history of John Gilpin;" the old man ends it with glistening eyes, warmed by the poet's enthusiasm, as he drinks in the rapt description of the Millennium. Strange associations! Yet, not stranger than the twofold influences which beset the poet's life. Rural peace and enjoyment, female society, elegant leisure, poetic cultivation, the purest pleasure, perhaps, of which man is capable in the free happy exercise of genius, and allied with them a misery, "darkness, as darkness itself, and where the light is as darkness." At one time the picture of a man gracefully bending to the fair with eulogy and compliment spiritualized from the gross frivolities of the world, retaining all the wit with none of the insincerity of a Parisian drawing-room, the gallantry of a gentleman, a poet, and a Christian; at the next shifting of the curtain, one of the gloom-haunted monuments of the deepest pit of the Inferno. The circle of life connects in its magic round such opposite extremes, and the magnetic current of Cowper's sensibilities ran from one to the other with fearful rapidity. It would be a mournful lesson for human life if there were not peculiar circumstances which separate it from the common lot. Cowper's was a sad history, so sad that it is a question for the moralist how far the depressing record should be exhibited to the world. We know the instance of one parent, now no more, who charged his son never to open the life of Cowper. Much of that narrative belongs not to the life of genius, but to the professional records of the hospital, and it were wisely withheld. The great lesson is that poor human nature at its best estate needs the supports of a life of activity, perpetual mingling with society, and some share of the amusements of the world. Cowper's delicate organization was subjected to the extremes. He passed twelve years of his youth in the rollicking career of an unemployed "practiser of law," and seems then to have been handed over to the society exclusively of women, in a country town (amiable and pious it is true, and intelligent), tame hares and pet squirrels. Omphale for ever would have broken down Hercules himself. Manhood, no more than poor Tom, can thrive on such "small deer." That life is probably the wisest which is open to every honorable in-



in the popular mind as to the former; the latter is appreciated at a thousand firesides throughout the land; its eloquent language is uttered from the pulpit, is echoed in the press, is familiar on the lips in everyday conversation. That genius was so varied, touching upon points as dissimilar as a comic tale,

fluence, which has its share of the innocent gaieties of youth, the busy activities of middle life, and the repose of age. To anticipate or reverse these periods is an injury which will not remain unfelt. But Cowper's was a delicate organization, and there were tendencies to insanity which no course of life could have wholly prevented. That his life might have been happier under different auspices, that his pious friends erred with the best intentions, is now the settled opinion of those who study this melancholy history. The religious struggles with the spirit of evil which a stouter frame might have sustained, were to be avoided by the gentle Cowper. His victory was in flight, not in resistance. The tendencies of his associations at Olney were too much to gloom; the hymns of a wounded spirit were the last literary employments he should have given himself to. A better genius for him was the gay lady from France, Lady Austen, to whose friendship and familiarities we owe, what the world would be the least disposed to part with of all his writings, John Gilpin and the Task, which was suggested to him playfully in the sofa as a topic to write about. Southey, speaking of this intimacy, writes—"were I to say that a poet finds his best advisers among his female friends, it would be speaking from my own experience, and the greatest poet of the age would confirm it by his. But never was any poet more indebted to such friends than Cowper. Had it not been for Mrs. Unwin, he would probably never have appeared in his own person as an author; had it not been for Lady Austen he would never have been a popular one. The most fortunate incident in his literary life was that which introduced him to this lady."

Cowper himself writes in one of his letters at this period, "Lady Austen and we pass our days alternately at each other's chateau. In the morning I walk with one or other of the ladies, and in the afternoon wind thread. Thus did Hercules, and thus probably did Samson, and thus do I; and were both those heroes living, I should not fear to challenge them to a trial of skill in that business, or doubt to beat them both."

Cowper, the religious poet of England, was indebted greatly for his reputation to a "play-actor." Rev. Mr. Dale in his "Life" prefixed to the present edition, tells

the story—"Singularity enough, while the Task was in the press, the fame of the unknown author was being extended far and wide by what had been, at the time, a mere fugitive effusion, the relief of a mood of more than usual melancholy—"The Diverting History of John Gilpin." This subject was suggested by the lively Lady Austen, and the story, when complete, was forwarded by Mrs. Unwin to a country newspaper, from which it circulated through the public press, till it attracted the notice of Mr. Richard Sharp, an intimate acquaintance of Henderson, the celebrated actor. Churchmen of this period, it seems, were strangely accustomed to celebrate the season of Lent by public recitation, at Freemasons' Hall—a kind of substitute for theatrical amusements, like the ingenious Romanist expedient for supplying the deficiency of meat. Into this course John Gilpin was introduced by Henderson. The room was crowded upon every occasion, and the success was attributed much more to John Gilpin than to the serious part of the recitations. The whole audience forgot their Lenten gravity, and chuckled outright; Mrs. Siddons, herself, the 'Tragic Muse,' was seen to clap; and overflowing audiences in Freemasons' Hall produced an overflowing circulation out of it."

The Task, which followed, is the finest moral poem in the language. It is equally eloquent and raised in its tone with the Night Thoughts and the Seasons, with nothing of the stilted incumbrances of either. It resembles both in their most distinctive effects; combining the pulpit eloquence of Young with the rural descriptions of Thomson, and it has a genial humor to which neither lay the slightest claim. It has pictures of manners touched with as delicate a hand as if they had been pencilled by Walpole, while they were only shadows of his past life, brought up to point a moral. Such is his picture of the card-players, the subject of one of our illustrations, which might have been etched by Pope.

The heart  
 Recalls from its own choice—at the full feast  
 Is famished—finds no music in the song.  
 No smartness in the jest; and wonders why?  
 Yet thousands still desire to journey on,  
 Though halt, and weary of the path they tread.  
 The paralytic, who can hold her cards;  
 But cannot play them, borrows a friend's hand  
 To deal and shuffle, to divide and sort  
 Her mingled suits and sequences; and sits  
 Spectatress both and spectacle, a sad  
 And silent cipher, while her proxy plays.

The Picture Auctioneer (the connoisseur inspecting an Old Master, in our sketch) is another scene from Life:—

—Soothed into a dream that he discerns  
 The difference of a Guido from a daub.



Frequents the crowded auction: station'd there  
As duly as the Langford of the show,  
With glass at eye, and catalogue in hand,  
And tongue accomplish'd in the fulsome cant  
And pedantry that coxcombs learn with ease;  
Oft as the price-deciding hammer falls  
He notes it in his book, then raps his box,  
Swears 'tis a bargain, rails at his hard fate,  
That he has let it pass—but never bids.

How many passages of Cowper we recall of  
winning eloquence, the praise of his country:  
England, with all thy faults, I love thee still.

Praise enough  
To fill the ambition of a private man.  
That Chatham's language was his mother tongue,  
And Wolfe's great name compatriot with his own.

The sketch of the preacher—

Here stands the messenger of truth: here stands  
The legate of the skies.

The vindication of a life passed in repose—

How various his employments, whom the world  
Calls idle.

The Invocation of the Golden Age, the  
Traveller at his Fireside, the Winter Morning  
Walk, the Indoor Winter Evening; the exult-  
ing flow of feeling in that fervent strain—

But there is yet a liberty unsung  
By poets, and by senators unpraised—  
or that other,

He is the freeman whom the truth makes free,  
And all are slaves beside—

and yet loftier,

All kingdoms and all princes of the earth  
Flock to that light; the glory of all lands  
Flows into her; unbounded is her joy,  
And endless her increase. Thy rams are there,  
Nebaloth, and the flocks of Kedar there:  
The looms of Ormus, and the mines of Ind,  
And Saba's spicy groves, pay tribute there.  
Praise is in all her gates. Upon her walls,  
And in her streets, and in her spacious courts  
Is heard salvation.

With the sequel, closing the last pages of his  
poem, in one continued burst of choral music:

These are the passages of Cowper upon  
which we delight to dwell. A choice book of  
poetry and prose, the sunshine of the man's  
genius, might be made up; than which,  
none would be more attractive in English litera-  
ture. Here would be his Task, his gentle let-  
ters, his lines to the Rose (a favorite from old  
acquaintance in school books), his John Gilpin,  
and such prettinesses as the verses "On the  
Death of Mrs. (now Lady) Throckmorton's  
Bulfinch," whom the artist has thus painted,  
sighing over her favorite.



Here we close the pages of Cowper, assured,  
that when we open them again we will find  
an eloquence which cannot weary, reminiscences of a world, which the poet teaches us  
how to study, simple earthborn associations of  
love, and kindness, and faith, which wings its  
way beyond.

#### TRIUMPH OF AN AMERICAN INVENTOR.

HUNT's *Merchants' Magazine* for November, with many papers of value on commercial subjects, contains one of especial interest, in the story of the career of an American inventor in London, which deserves to be long remembered as an example of the successful "pursuit of science under difficulties"—perseverance overcoming luck, and changing ill-fortune into good. The subject of the narrative is a Mr. Remington, a Virginian by birth, who has resided in Alabama, and who, some years since, made his appearance in Washington with plans and models of mechanical inventions; his story would be spoilt by being told in any other way than his own. His letter addressed to the late Alabama senator, Hon. Dixon H. Lewis, tells the whole. It is thus given in the *Magazine*:—

STAFFORD, England, August 15, 1848.

MY DEAR SIR: I should have written sooner but that I had nothing pleasant to say. I reached London on the 1st of January, 1847, without money or friends, which was just the thing, I assure you, I will never desire again. I commenced operations at once, on the supposition that in this overgrown city, I would at least enlist one man. But Englishmen are not Americans. An Englishman will advance any amount on an absolute certainty, but not one penny where there is the slightest risk, if he got the whole world by it. I spent the first five months looking for this man with unparalleled perseverance and industry, living for less than three pence per day.

I am convinced that few persons in London know so much of that incomprehensibly large city as myself. But, alas! my wardrobe was gone to supply me with wretchedly baked corn-bread, on which I lived entirely. I slept on straw, for which I paid a half-penny per night. I became ragged and filthy, and could no longer go among men of business. Up to this time my spirits never sank, nor did they then; but my sufferings were great. My limbs distorted with rheumatism, induced by cold and exposure—my head and face swelled to a most unnatural size with cold and toothache, and those who slept in the same horrid den as myself were wretched street beggars, the very cleanest of them literally alive with all manner of creeping things. But I was no beggar. I never begged, nor ever asked a favor of any man since I came to England. Ask George Bancroft whom I called upon two or three times, if ever I asked the slightest favor, or even presumed upon the letter you gave me to him. I did write him a note asking him to come and witness the triumph of opening the Bridge at the Gardens, and delivered the note at his own house myself; and although Prince Albert came I never got even a reply to my note. If Bancroft had come, and been the man to have only recognised me, in my rags as I was, it would have saved me much subsequent suffering. I will not believe that Bancroft ever saw my note, for his deportment to me was ever kind.

The succeeding three months after the first five, I will not detail, up to the time I commenced to build the Bridge. I will not harrow up my feelings to write, nor pain your heart to read the incidents of those ninety days. My head turned grey, and I must have died but for the Jews, who did give me one shilling down for my acknowledgment for \$10 on demand. These wicked robberies have amounted to several hundred pounds, every penny of which I have had to pay subsequently; for, since my success at Stafford, not a man in

England who can read, but knows my address. It cost me £10 to obtain the shilling with which I paid my admittance into the Royal Zoological Gardens, where I succeeded, after much mortification, in getting the ghost of a model made of the Bridge. The model, although a bad one, astonished everybody. Every engineer of celebrity in London was called in to decide whether it was practicable to throw it across the lake. Four or five of them, at the final decision, declared that the model before them was passing strange, but that it could not be carried to a much greater length than the length of the model.

This was the point of life or death with me. I was standing amid men of the supposed greatest talent as civil engineers that the world could produce, and the point decided against me. This one time alone were my whole energies ever aroused. I never talked before—I was haggard and faint for want of food—my spirits sank in sorrow in view of my mournful prospects—clothes had I none—yet, standing over this model, did I battle with those men. Every word I uttered came from my inmost soul, and was big with truth—every argument carried conviction. The effect on those men was like magic—indeed, they must have been devils not to have believed under the circumstances. I succeeded. My agreement with the proprietor was, that I should superintend the construction of the bridge without any pay whatever, but during the time of the building I might sleep in the Gardens, and if the bridge should succeed, it should be called "Remington's Bridge."

I lodged in an old lion's cage, not strong enough for a lion, but by putting some straw on the floor, held me very well, and indeed was a greater luxury than I had had for several months. The carpenters that worked on the bridge sometimes gave me part of their dinner. On this I lived, and was comparatively happy. It was a little novel, however, to see a man in rags directing gentlemanly looking head carpenters. The bridge triumphed, and the cost was £8, and was the greatest hit ever made in London. The money made by it is astonishingly great, thousands, tens of thousands crossing it, paying toll, besides being the great attraction to the Gardens. Not a publication in London but what has written largely upon it. —Although I have never received a penny, nor ever will, for building the Bridge, I have no fault to find with Mr. Tyler, the proprietor, for he has done all fully that he promised to do—that is, to call it "Remington's Bridge."

The largest wood-cut perhaps made in the world is made of the Bridge. Every letter of my name is nearly as large as myself. The bridge to this day is the prominent curiosity of the Gardens. You can't open a paper but you see Remington's Bridge. Soon after it was built, I have frequently seen hundreds of men looking at the large picture of the bridge at the corners of the streets and envying Remington, when I have stood unknown in the crowd, literally starving. However, the great success of the bridge gave me some credit with a tailor. I got a suit of clothes and some shirts—a clean shirt. Any shirt was great, but a clean shirt—O God, what a luxury! Thousands of cards were left for me at the Gardens, and men came to see the Bridge from all parts of the kingdom. But with all my due-bills in the hands of the hell-born Jews, of course I had to slope, and come down to Stafford.

I first built the mill, which is the most popular patent ever taken in England. The coffee-pot, and many other small patents, take



exceedingly well. The drainage of Tixall Meadows is the greatest triumph I have yet had in England. The carriage bridge for Earl Talbot is a most majestic and wonderfully beautiful thing. Dukes, Marquises, Earls, Lords, &c., and their ladies, are coming to see it from all parts. I have now more orders for bridges from the aristocracy than I can execute in ten years, if I would do them. Indeed, I have been so much among the aristocracy of late, that what with high living, being so sudden a transition from starving, I have been compelled to go through a course of medicine, and am just now convalescent. Of course, anything once built precludes the possibility of taking a patent in England, but its merits and value are beyond all calculation.

A permanent, beautiful, and steady bridge may be thrown across a river half a mile wide, out of the reach of floods, and without anything touching the water, at the most inconsiderable expense. The American patent is well secured at home, I know. I shall continue to build a few more bridges of larger and larger spans, and one of them a railroad bridge, in order that I may perfect myself in them so as to commence fair when I reach America. I have a great many more accounts of my exploits since I came to Stafford, but must defer sending them until next time. I beg you will write me, for now, since a correspondence is opened, I shall be able to tell you something about England. I know it well. I have dined with Earls, and from that down—down—down to where the knives, forks, and plates, are chained to the table for fear they should be stolen. I am, my dear Sir, your obedient servant,

J. R. REMINGTON.

*Memoirs of a Physician.* By Alexandre Dumas. New York: Stringer & Townsend.

An elegantly illustrated edition of one of the most popular novels of a highly popular author. The era of the novel is the time of Louis XV., introducing us to the scenes of intrigue and unprincipled adventure, which preceded as a philosophical cause, the great French Revolution. The *London Athenaeum* indicates the interest of the work in the following allusions to some of the earlier scenes:—"As soon as the first chapters are over, we find ourselves tracing the first approach to Paris of Marie Antoinette, and the mysterious divinations of Joseph Balsamo, the Projector and Magician, with great eagerness; our curiosity being next thoroughly engaged by the stratagems of Madame Dubarry and her gipsy family, to find a lady aristocratic enough to present her at court. Anything better told than their stoop upon the old *plaideuse*, the Countess de Béarn, and her cunning stratagems, first to escape the much-needed *chaperonage*, and next to sell her disgrace dearly, is hardly to be found in the Library of Encounters 'twixt Greek and Greek. There is quiet, hardened, unprincipled high comedy in every line of the story."

*Annals of the Poor.* By Rev. Legh Richmond. A new edition, enlarged and illustrated with engravings. Phila. Presbyterian Board of Education. 12mo. pp. 215.

We have here, in an elegant and attractive form, a collection of writings which, in the shape of tracts and cheap editions, have long enjoyed a world-wide circulation. The Dairyman's Daughter is known in every land, under every sun. The editor of the Board has added various notes, and the woodcuts introduced are in good taste, and helps to the text.

*The Angler's Almanac for 1849.* New York: J. J. Brown.

THERE is not a man in the world for whom an almanac is a better companion than your Angler.

Why he should have been so long unfurnished with so useful and agreeable a resource is a mystery of the booksellers, who are usually wide enough awake in supplying a popular demand. This is the second year, we believe, of the Angler's Almanac, an undertaking universally received with favor, and likely to meet with a wider reception every year; while continued with the present tact, and elegance in its general style.

*The Speeches of the Earl of Chatham in the House of Lords and Commons;* with a Biographical Memoir and Introductions, and Explanatory Notes to the Speeches. London: Aylott & Jones. 1848.

THIS new edition of the select Speeches of Chatham is a handsome library octavo, with portrait, and is sold at the low price of six shillings sterling. It is one of a series of volumes, issued by the London house, entitled The Modern Orator, on a plan combining elegance, judicious editing, and cheapness. The volume assigned to Chatham is worthy of an extensive American circulation; Chatham, the orator of freedom, the man of the British senate, the invincible Dr. Johnson of debate:—

"In him Demosthenes was heard again;  
Liberty taught him her Athenian strain;  
She clothed him with authority and awe,  
Spoke from his lips, and in his looks gave law.  
His speech, his form, his action full of grace,  
And all his country beaming in his face,  
He stood as some intimitable hand  
Would strive to make a Paul or Tully stand.  
No sycophant or slave that dared oppose  
Her sacred cause, but trembled when he rose;  
And every venal stickler for the yoke,  
Felt himself crushed at the first word he spoke."

*Duff's North American Accountant;* embracing Single and Double Entry Book-keeping, practically adapted to the Inland and Maritime Commerce of the United States. By P. Duff, Merchant. Harper & Brothers 1848.

A COMMITTEE of Merchants and Accountants of the American Institute have made a highly favorable report on this work, for its simple connected arrangement of the books of primary entries as a check upon the ledger balances, affording increased security, without any new theory or alteration in the principles of book-keeping on the method of double entry. Mr. Edmonds, the cashier of the Mechanic's Bank, speaks highly of the clearness, simplicity, and security, of Mr. Duff's method.

*Last Days of Elisha.* From the German of Dr. F. W. Krummacher. Robert Carter & Brothers: 285 Broadway. 1848. 12mo. pp. 297.

If we would see piety in its most amiable form, enforced in a spirit of the utmost kindness, love, and devotion, we should read the writings of Krummacher. His religious tendencies are of the evangelical school, a school which, in the simplicity of its philosophical tenets and the directness of its appeals, has never lacked eloquence in its teachers, from the days of Paul. The translation of the Last Days of Elisha is marked by its ease and fluency. It is a highly acceptable work to the religious world.

*The True Christian;* exemplified in a Series of Addresses from a Pastor to his own People. By John Angell James. 18mo. Carter & Brothers.

*The Test of Truth.* By Mary Jane Graham. 18mo. Carter & Brothers.

Two volumes of Carter's Cabinet Library, of the devotional character which marks that series, The American introduction to Mr. James's volume by W. A., notes a passage from Cotton Mather's Diary referring to his book of "Pastoral Desires," as appropriate to the spirit of the True Christian exemplified. The topics discussed are of a practical character. The religious views of the writer are well known. The "Test of Truth" is a small volume of personal religious experience and observation.

## Reports of Societies.

### AMERICAN ORIENTAL SOCIETY.

A QUARTERLY Meeting of the Society was held on the 18th and 19th ult., at the house of Mr. Salisbury, in New Haven. The President in the Chair. In consequence of the decease of the recently elected Recording Secretary, the highly esteemed Mr. Joseph W. Ingraham of Boston, Mr. W. W. TURNER of New York was appointed Recording Secretary *pro temp.*

The Corresponding Secretary, Mr. SALISBURY, then read several letters addressed to the Society.

A letter from Rev. J. L. MERRICK, late Missionary in Persia, suggests, that perhaps some of our wealthy and liberal men may be induced to aid the publication, under the Society's auspices, of a translation made by him, from the Persian, of the *Hyât ul-Kulûb*, which is a collection of She'ah traditions relative to the life and doctrines of Muhammed. This work has never been published out of the East, and in an English dress would be a valuable addition to our sources of oriental knowledge. Mr. Merrick has in contemplation, also, a translation of Mosheim's Christianity in Tartary.

A letter from Rev. S. H. CALHOUN, Missionary in Syria, expresses the hope that he may "be able to do something to forward the designs of the Society, at his distant home in the East."

A letter from Rev. D. O. ALLEN, Missionary in India, notices several works on the cave-temples, and other ancient monuments of India. "The Temples of Elephanta," Mr. Allen says, "are well described in the first volume of the *Transactions of the Bombay Literary Society*, by Mr. W. Erskine. In the same volume is a good description of the temples of Kenery, and some other places in Salsette, by Mr. H. Salt, subsequently so well known by his antiquarian researches in Egypt. The third volume of the *Transactions* of the same Society contains a description of the temples of Ellora, by Col. Sykes. In the ninth volume of the *Asiatic Researches*, is an account of the same temples, by Sir Charles Malet. The descriptions above referred to are well illustrated with numerous engravings, and are the best that have been published." These references, by one who has lived for some years at Bombay, and who has no doubt visited the monuments, may serve as a useful guide to investigation. Mr. Allen also informs us that the best account of the cave-temples of Adjunta, which have been more recently brought to light, and are in better preservation than any others, is given in a work printed at the American Mission Press in Bombay, under the title: *Historical Researches on the Origin and Principles of the Bhauddha and Jaina Religions, &c.*, by Dr. J. Bird. He adds, that this is the only work, so far as he knows, which professes to give translations of the inscriptions in these temples. But the progress made in deciphering the character of these inscriptions, since Dr. Bird's work was published, has led him to resolve upon a re-examination of the whole subject, preparatory to a new edition. Mr. Allen goes on to notice the means by which our knowledge of ancient India has been enlarged of late years: 1. The discovery, by Mr. James Prinsep, late Secretary of the Asiatic Society of Bengal, of the alphabet and language of the inscriptions in the excavated temples and on other ancient monuments of India, which was first brought out in the *Journal of the Asiatic*

*Society of Bengal*; 2. The discovery of large quantities of coins, and other relics, in the Topes or Buddhist mounds, and elsewhere, in the Penjab and Cabûl, which are of great historical interest. The fullest treatise on the Topes is in the *Ariana Antiqua* of Prof. H. H. Wilson, of Oxford; 3. The discovery of the narratives of certain Chinese-Buddhist pilgrims in India, describing the religions, manners, etc., of the inhabitants in the fourth and seventh centuries of our era. We also learn from Mr. Allen, that the East India Company is taking measures to publish a large work on the antiquities of every part of India, the preparation of which is intrusted to learned antiquarians and skilful artists; and that the Company will also publish soon an edition of one of the Vêdas, under the superintendence of Professor Wilson and Dr. Max Müller of Germany, to be followed by others, if it is deemed expedient. These undertakings, especially the latter, are most auspicious for the extension of our knowledge of ancient times in India. With the Vêdas laid open before us, we shall be able to trace the religious history of the Hindûs, from its first germs, in a most interesting light.

A letter from Mr. CHARLES SHORT makes us acquainted with a young countryman of ours, now in India, whose zeal and perseverance in the pursuit of oriental learning deserve to be mentioned to his honor. Mr. Fitz-Edward Hall, a graduate of Harvard in 1846, went in that year to Calcutta, and has been there ever since, engaged in studying the languages of India. He was elected a member of the Asiatic Society in 1847, at the instance of His Grace the Bishop of Calcutta, and has already contributed to the *Journal of that Society*. His attention has been directed, thus far, chiefly to the Hindustani and Persian; but he has begun the study of Bengali and Sanskrit. Mr. Hall proposes to remain in India three years longer, when he will return home, no doubt to contribute much to the promotion of oriental studies in his native country. May many imitate his example!

A letter from Rev. ELI SMITH, Missionary in Syria, communicates his having had copied, for the disposal of the Society, a collection of Arab popular songs, made by himself. It was hoped that he would have found time to translate these songs into English, and to accompany them with some explanatory notes, which would have interested the poetical connoisseur as well as the oriental scholar; but, unfortunately, Mr. Smith's health, and numerous duties as a missionary, have obliged him to limit himself to sending the Arabic text; and the translation of Arabic poetry is so delicate a task, that we fear it may now be long before this interesting anthology is made available, for the advancement of knowledge. Mr. Smith also sends the table of contents of a valuable Arabic MS. in his possession, which gives an account of the life of the celebrated conqueror of India, Mahmûd of Ghizneh. The author's name is Abd-el-Jebâr el-Utby, probably a contemporary of Mahmûd. We are further informed by Mr. Smith, of several books relating to the Druse and Ismaili religions, which have recently come into his hands; and hope that he will, hereafter, communicate to us something of their contents. Mr. Smith expects to prepare for the Society an article on the Arabic versions of the Scriptures. We will add the concluding paragraph of his letter, as it may interest some of our collectors of objects in natural history.—“Do you know any person or society that would like a collection of the birds of

Syria? One of my Arab neighbors knows how to prepare their skins, and does it tolerably well. I suppose they would average from forty to fifty cents apiece, not stuffed.”

A number of books and manuscripts were then presented to the Society, in the name of the German Oriental Society, Profs. Roediger and Pott of Halle, Prof. Freytag of Bonn, and other donors.

The President, DR. ROBINSON, then read a letter from Lieut. Lynch, Commander of the Dead Sea Expedition, dated Beirut, July 12th; and also letters from Rev. Messrs. E. Smith and William M. Thomson, of Beirut, of a later date, giving some account of the results of that Expedition, and communicating the decease of Lieut. Dale, the second in command. The letters of Mr. Smith speak also of a journey made by him to Aleppo in April last, during which he was able to collect some new information in respect to the ancient topography of that part of Syria. This he hopes hereafter to communicate. Mr. Thomson gives likewise an account of a journey which he made in April last from Beirut to Damascus, and describes the great fountain El-Fijeh on the eastern slope of Anti-Lebanon. From this a tunnel was carried through a mountain ridge on the East to the plain beyond; and then an aqueduct conveyed the water to Palmyra. This aqueduct has been traced some thirty miles across the plain; and again in the neighborhood of Palmyra. It is supposed to have been the work of Zenobia. Extracts from Mr. Thomson's letter are expected to appear in the forthcoming number of the *Bibliotheca Sacra*.

Rev. DR. JARVIS began the reading of an examination of Ancient Egyptian Chronology and the Dynasties of Manetho, in connexion with the Phonetic monuments. The writer had evidently devoted much time to the subject, and with a highly praise-worthy design to uphold the Chronology of the Scriptures against certain writers whose faith in it has been too soon shaken by the late discoveries of Champollion and his successors. But as there was not time to hear the whole memoir, we forbear to report the views of the writer further, at present.

President WOOLSEY read an Abstract of the History of the Greek Kings of Bactria and India. The sources of this history are passages from Greek and Latin writers, especially Justin; Chinese historians; and Coins. The passages from the classics relating to the subject underwent an examination which resulted in assigning the Bactrian revolt to the reign of Seleucus Callinicus, contrary to the opinion of Vaillant and others, who give it an earlier date. The history was then pursued down to the extinction of the Greek sway in Bactria. Here Chinese historians give us valuable information, accessible to persons unacquainted with the language of the originals, through Desguignes in his *Histoire des Huns*, and Klaproth in his *Tableaux historiques de l'Asie*. The Scythians superseded the Greeks in Bactria about a century and a quarter before our era, but Greek kings maintained themselves in parts of Cabulistan after that epoch. The coins, of which great numbers have been found by Masson and others, chiefly in Cabul, within a little more than ten years, reveal several Greek kings unknown to history. On the coins of two are inscriptions in the earliest Indian letters, which have been deciphered by Prinsep, and show these kings to have reigned in India; on the coins of most of the others are inscriptions in an alphabet elsewhere unknown, as well as in Greek. This new alphabet, which runs from right to left, like the

Zend, has been deciphered by Prinsep, Lassen, and Grotefend the younger; and the language is pronounced to be Prakrit, or closely to resemble it. There are more kings than can be inclosed in the given time and space, unless we suppose that several lines reigned at once. The attempts of Raoul Rochette, Lassen, and Wilson, by means of similarities in the execution of coins, their inscriptions and their types, to associate particular kings together, were then detailed. The coins begin to show inferior workmanship under kings who were probably the last in the Greek lines. These kings are followed by others whose coins are of yet inferior workmanship, and who bear barbarous names in Greek characters,—who are, in short, the Scythian conquerors of Bactria, Cabul, and part of India. The paper stopped at this point in the history of these countries.

The Corresponding Secretary read a paper on the Identification of the characters of the Persian Cuneiform Alphabet; designed to be a critical digest of all the works on this subject which have been published, up to the present time. The Persian cuneiform alphabet is found, with a single exception, only on monuments of the Achæmenides. It appears to have belonged to a language of the same family as the Sanskrit and Zend, though more akin to the latter than the former, and in some respects more antique than either. All the inscriptions engraven in it may now be read; but there is still room for some differences of opinion as to the interpretation of particular passages. The most valuable of these inscriptions in a historical point of view, is that of Behistûn in ancient Media, a monument of Darius, who here recounts some of the important events in Persian history which preceded his own reign, as well as the circumstances of his conflicts with various personages who rebelled against him, as their sovereign. Several European scholars are now laboring to decipher other varieties of cuneiform character, among whom may be mentioned Westergaard, Rawlinson, Botta, and Burnouf. It is, therefore, probable that the Median, Babylonian, and Assyrian cuneiform inscriptions will soon become as available to the philologist and the historical inquirer, as the Persian already are.

Professor EDWARDS, of Andover, read a paper On the expediency and practicability of introducing Hebrew into the course of study in our Colleges. Its expediency was argued on the ground of the original design of our colleges as places for a Christian education; from the difficulty of acquiring the elements of the Hebrew in a course of theological study; from the great value of Hebrew literature, particularly the poetry, as a work of art; from its opening to us a knowledge of the East and of oriental literature generally, etc. In conclusion, some objections were considered, which it was attempted to obviate.

Professor GRUBS read extracts from three papers respecting African languages, presented to the Society by Rev. Dr. Anderson, and accompanied them with some remarks. One of these papers is on The Zulu Language, by Rev. James C. Bryant, Missionary of the American Board among the tribes of Southern Africa, who has resided in the Zulu country since the summer of 1846, and has shown a remarkable facility in the acquisition of the dialect there spoken. It touches most of the points of grammar, and speaks particularly of the euphony of the language as consisting in the alternation of vowels and consonants, of a principle of alliterative or euphonic concord, and of variations of verbal roots



to express different shades of thought. It concludes with an analysis of the Lord's Prayer in Zulu. Another of these papers is on the same dialect, by Rev. Lewis Grout, Missionary of the American Board in Southern Africa, who has been among the Zulus since the beginning of 1847. It covers, in part, the same ground as Mr. Bryant's communication; but treats of some interesting points more fully than that, and embraces some new topics. The third paper is on The Zulu and kindred languages of Southern Africa, by Rev. Lewis Grout. This is a continuation of the other by the same writer, showing the cognation of all the dialects of Southern Africa.

### Poetry.

#### AN AUTUMN EVENING.

"Now in the molten west sinks the hot sun,  
Welcome, mild eve! the sultry day is done!"  
O! THE calm twilight of an Autumn eve,  
When streamlets grow more audible, and speak  
In quaint, low murmurs, and the trees bend  
Towards the leaping rivulets. When her gown  
Of pilgrim grey the tardy night has thrown  
O'er hill and lowland, while the first faint  
streak  
That ushers in the moon the east doth cleave.  
Welcome! thrice welcome! is the hour that  
brings  
This holy quiet to all earthly things.  
Lo! where the moon—like some pale eastern  
queen—  
Comes forth, surrounded by her starry train,  
Casting upon the tide a belt of light,  
That almost mocks the solemn veil of night,  
And planting kisses 'mid the waving grain,—  
(Leaving the dew drops where her lips had  
been)  
Or lighting lovers in their stolen hours,  
Or paying homage to the unclosing flowers.  
How still the hour: like music of the spheres,  
Or the frail impress of forgotten song.  
The breeze, with breath of early wild flowers  
fraught,  
Amid the dancing leaves is holding sport,  
Breathing soft nothings those green shades  
among;  
Or holding converse with the ripened ears,  
Or singing duets with some dropping spring,  
Where a proud elm its sheltering arms doth  
fling.  
The sultry day hath not a joy so dear,  
As sailing in some fairy boat along  
The glassy surface of the unruffled lake,  
Drifting, perchance, across the moon's bright  
wake,  
Some loved companion's arm around thy neck,  
Waking the night air with her tremulous  
song;  
Her cheek upon thy bosom, while her clear  
Bright eyes of liquid hue are lost in thine,  
And tenderly her waist thine arms entwine.  
There is no need for words in hours like this,  
Love hath a voiceless language of its own,  
And the flow'rs breathe it, and the fanning wind  
Is full of tender thoughts and wishes kind,—  
For joy it has its sigh—for care its moan.  
O! then what rapture in the fervent kiss;  
And how, in his own temple's boundless  
nave,  
Thou dost bless God, that sent this Autumn  
Eve!

R. F. GREELEY.

New York, Sept. 8th, 1848.

#### TO ORYNTIA.

IMAGE of my belov'd one—why  
Art thou for ever in my sight  
With that calm thoughtful forehead high,  
Round which the ringlets dark as night  
Repose in many a glossy tress  
Of bright luxurious loveliness?

It is thy silver voice I hear,  
Replying softly to my own,  
And I can fancy thou art near,  
And only thou and I alone,  
And words of love are breath'd, alas!  
That never can between us pass.

I fold thee in my arms once more,  
Our lips with murmur'd rapture meeting,  
And feel as I have felt of yore,  
Beside my own thy bosom beating—  
And round me thy young arms are twin'd,  
As death had ne'er the link disjoin'd.

That full bright eye of deepest blue  
Is turn'd upon me—and its glance  
Comes thrilling all my spirit through,  
With its love-lightning radiance;  
Yet chaste, even in the fondest hour,  
As dew-drop on the lily flower.

My own ador'd one; thou and I  
On earth can never meet;  
And oh! methinks 'twere sweet to die  
With faith unchanging at thy feet,  
And breathing out my soul in prayer,  
Arise to heaven to meet thee there.

WM. WILSON.

### A MANHATTANER IN NEW ORLEANS.

#### IV.

#### THE CALCUTTA OF AMERICA.

NEW ORLEANS is decidedly entitled to be called the Calcutta of America.

Thwarted enterprise, baffled endeavor, youthful hope, desperate plannings, all emigrate to its precincts to battle with fate or to court fortune; to amass wealth, and if living after the "gold hunt is over," to return home to spend it. Few and far between are they who cultivate within it a home feeling, or who fall in love with it at first sight; or who, by long residence, become growingly enamored of its charms.

"Work, work, work," is the unceasing cry. Every one appears in fear lest daylight should cheat him of a dollar. Except among the Creoles—the aborigines of the place—a man of leisure is a wonder. On change, on street corner, at the dinner table, between the acts at opera and theatre, in the drawing-room, at the ball or soiree, in the sleeping apartment, stocks, cotton, sugar, and money are the liveliest topics. The literature of New Orleans is embodied in the shipping list and price-current, and in the newspaper articles upon politics and trade, and the police reports which facetious reporters manufacture in the ante-chambers of the municipal courts.

No lyceums; no galleries of art. But one small library, whose books well show the beggarly account the city keeps with literature. Taste in the fine arts and love of the belles-lettres fall victims to the smell of trade and money that fills the in-door and the out-door atmospheres. Let that poet, orator, or divine, whose pen would touch the themes of avarice and cupidity, or expatiate upon the thousand associations they beget, or upon the evils they endanger, and the happiness they destroy—let him fill his inkstand in New Orleans. And yet, amid all the discouragements of the place, there are many patient spirits at work preparing heaven for a future New Orleans literary loaf. The loaf will be very good, no doubt, but the baker, whoever he may be, will go into bankruptcy!

I remember that one morning in May, I astonished my night-cap by doffing it a few minutes before sunrise, and making an ascent to the dome of the St. Charles.

The city's pulse was at a low beat, and its stream of life in the many street arteries as sluggish as the blood of an apoplectic. The

wind from the Gulf came in gentle puffs, toying gracefully at times with the flag that waved above me in compliment to the presence of some military lodgers in the rooms below. A dusky cloud swung to and fro like a dropsical balloon above the swamp on my right; and the slightest possible fog was rising from the Mississippi that, far as my eye could reach, went "on in its winding way" like a huge slimy serpent creeping up on the face of the earth. I was above the entire city with a very extensive drop of the eye upon chimneys and roofs—very extensive when I thought that half the range a ten years back were not summoned into existence by the magic wave of trowel and plummet.

Across the river at "Gretna" (no place for runaway lovers, reader, although blacksmiths are plentiful thereabouts, and forgery a common crime), a tinkling factory bell was lazily performing its office; perhaps reluctantly, if it had in remembrance the sleepy eyes its sound was calling to consciousness. A tow-boat in the river some miles below the city was puffing its way to the city, hugging in its monster grasp a brace of thousand-tonned ships. Above, one of the crack Louisville packet-steamers came by the groves of ghostly cypresses as proud and imperious in bearing as a mettled racehorse upon the turf his hoofs had successfully known time and again.

The sun was next beheld hovering over the Gulf, maturing an audacious dash at the many eastward windows of the city. A faint hum began to be heard; the groans of the city for the coming of another day of trial; increasing every minute:—

"From field suburban rolled the early cart,  
As slept the revel so awoke the mart."

First the rattle of the milk wagons. Next the dashing cabs from the early mail-boat that was taking its morning smoke behind the swamp. Now and then the clatter of hoofs upon the pavement told that some shoulder-bent book-keeper was taking his morning equestrian exercise, and, sportsmanlike, thinking of the race the "ledger" daily gave him. The ponderous dray shook the houses as it thundered toward the Levee, drowning even the stentorian voice of its driver "boy" improvising upon "Mary Blane" or "the Rose of Alabama."

The hum soon became a roar. The caldron of New Orleans commerce was again upon the boil. And as I looked around I could scarce keep from moralizing and extemporizing an essay upon the eternal American theme of the country's destiny. Here was a city half increased in fifteen years; what would it be in — but the hotel gong warned me to a breakfast toilette, and I left the essay in its primitive and useful chaos.

But there is perpetually upon exhibition this panorama of trade at which I took my ante-breakfast glance from the St. Charles dome; and I have often seen a stranger from interior wilds gazing upon it with astonishment and admiration; and perhaps with awe.

His station may have been before the Custom-house, which in the hollow of the crescent-shaped turn the Mississippi has, commands the view of miles. Before him is stretched the plain of wood and earth—before alluded to—the Levee; under which not long ago rolled the treacherous colored flood now some couple of hundred feet encroached upon the opposing shore to make amends for its this side subtraction. A wilderness of ships and steamboats skirt it—if 'tis early morning. If but one short hour after sun-rise, the decks and

wharfs are all astir, processions of loaded drays are going by, three mules at length before and twelve feet of neck-breaking timber behind, their continuous stringing making street-crossing hazardous and quite a work of skill. Thousands of hogsheads, bales, and bags and packages, crowd and jostle and hedge each other in. Adown the riverward streets flow rapid streams of human heads and legs, whose escape from an entanglement is quite a disappointment; sailors; stevedores; steamboat hands; clerks; planters; wealthy merchants, too; running to and fro with divers projects in their head, and all the solutions to end in the *quod erat demonstrandum* of money. A million dollars could not buy the articles of traffic taken in at one glance; articles of traffic that before twenty-four hours have gone by will all have disappeared—their place supplied by different lots and newer samples. Above the tornado noise and bustle can be plainly heard the hailings among water craft; the bell-rings of arriving and outgoing steamboats, which leave and come with an amusing air of nonchalant accustomedness—butting headwise to their Levee berths like a sick man at sea endeavoring to climb to bed. These dissolving views have been seen for years, and will be seen for years to come.

And there are many guides to tell you all about it.

"How do you like the city?" inquires an old resident. While you hesitate for an answer, himself replies:

"Excellent, of course; fine commercial advantages, eh?—the store-house of the Mississippi Valley—great destiny ahead."

Fine commercial advantages! so everybody thinks. And everybody in that opinion is right.

The strongest backward endeavor of black destiny could not retard the prosperity of New Orleans. Nature had her eye upon the outlet of the Mississippi long before she invited her sister Art to form a copartnership in the way of completing a grand commercial emporium. The waters of a score of mighty rivers mingle with the waves that dash the Levee and float down treasures of produce and wealth increasing every year. New Orleans is the market for the products of three climates.

And the traveller in New Orleans must believe all this the very day he lands. For Heaven preserve him from the old button-holders of the city who upon some rainy day, when, as the price lists say, "out-door operations are at a stand," will decoy him into a corner and prose over New Orleans in the "Past" and in the "Future;" who will tell him how much its commerce increased from thirty years back; how the French retarded it with their dancing-master ways of business, and how the Yankees gave it gigantic pushes; how ten years ago the ground now forming the dray-worried streets of the second municipality was but a swamp and a place for croakers of another kind than those who big with stocks and exchanges "bull and bear" in Camp street; how what now is swamp, in ten years hence will break out scrofula-ly with brick and mortar dwellings.

Let one instant make up his mind that the city is to be the greatest in the world. If so it turn out to be, in his grey-haired time of life he has but to look knowingly and say, "I knew it all along." If it does not he may keep mum; and no matter.

And yet one hates to hear a city praised for but one thing. What *else beside* its commercial advantages has New Orleans recommendable?

## The Fine Arts.

### A SELF-EDUCATED ARTIST

From the West, MRS. LILLY M. SPENCER, has recently arrived in this city, bringing with her several pictures, which have attracted considerable attention from connoisseurs. One of her works, at present at her rooms, 614 Broadway, is an Egeria reclining on the bank of the fountain; a nude figure, drawn with power and feeling, though not altogether free from defect, but which exhibits in the head taste, and a keen appreciation of the *spirituelle* of the nymph. Another subject, is Eve supporting on her knees her two infant children, Cain and Abel; a skilful composition of delicacy in the handling of the naked female figure, with softness in the flesh tints, and an agreeable keeping in the accessories. The design, which is original with the artist, is suggestive of some of the finely cut precious stones of the ancients. Mrs. Spencer, who comes introduced to distinguished residents of this city by her Cincinnati friends, is likely, we think, to receive due encouragement, in the order of pictures, after an examination of the projected designs in her sketch book. Several of these, of a domestic interest, are freely drawn, and promise effective compositions. If any one is doubtful of the possibility of American achievement under disadvantageous circumstances, we would suggest a visit to the rooms of Mrs. Spencer.

### MR. NYE'S COLLECTION

Of the works of the Old Masters is as agreeable a resort for an hour or two in the morning, as our friends visiting the city are likely to find in Broadway. It is exhibited at the Lyceum Buildings, near the site of Niblo's Garden; is quietly abstracted from the din of the street; while the appliances of comfort in noiseless attendance, and revolving chairs, turning round from Murillo to Rubens, or stopping half way at a sentimentality from Greuze, offer an ideal of comfort mental and bodily to the over-wearied brain and nerves of a business New Yorker. Resorts of this nature are not appreciated as they should be. A morning's visit to an artist's studio, or a collection of works of art, is not merely a luxury, but a means of health and well being. The culture of the imagination is not half understood among us, as a source of the most constant, refining, and profitable enjoyment. Among Mr. Nye's Old Masters will be found the best school for its exercise, in a study of character which embraces the angelic purity of the Virgin Mother by Murillo, and the contrasted earthiness in the fulness of animal life of Rubens. There are a variety of portraits, landscapes, historical subjects, with a fine collection of engravings, exhibited to advantage in the gallery.

### M. BOISSEAU'S STUDIO,

At No. 396 Broadway, is well worth a visit. This French artist, who has recently arrived from New Orleans, has on his walls several very attractive works; one, in particular, a fine study of southern life, which has been exhibited during the present year at the Louvre. It is a painting of a Creole sitting in a hammock, holding a child in her lap, while the mother, reclining, glances languidly at the infant. It is a spirited work, and quite of a novel character. The figure of the Creole is natural and pleasing; and the whole has the attraction of a picture struck off for a French atmosphere of beauty and enjoyment.

There are other pictures of southern life, and an excellent copy of the celebrated "Cupid and Psyche" in the gallery of the Louvre, by Gerard. M. Boisseau's portraits are very successful; that of L. Delmonico, by itself, would be a sufficient introduction of the artist to any circle of art. We noticed, also, of equal excellence, portraits of the French Vice Consul, Mr. Borg. M. Didier, Count Dion, and an admirable likeness of M. Goupil. There should be a ready appreciation in store for M. Boisseau in our fashionable circles. There are styles of beauty in this city so varied and suggestive of different countries, that in choosing a portrait painter, it should be no unimportant consideration to have an eye to the nativity of the artist. Our dark-eyed belles would lose nothing of their attractiveness under the pencil of M. Boisseau.

### M. DE. TROBRIAND

Has lately completed a water color drawing of Niagara, taken from the finest point of view of the American fall (where the fullest sense of the massive descent of the waters is experienced), for the purpose of lithography in Paris. The engraving will be executed by Cicéri, and finely colored in the style of the original. It is inclosed in a large circle, and on its arrival in this country, in the completed form, will prove a subject attractive in itself and of national interest. M. De Trobriand has also in hand a night sketch of Venice, which is to be lithographed in New York. The print of Niagara will be published by Goupil, Vibert & Co.

### MR. GREENOUGH,

says a correspondent of the *Tribune*, is at work on a composition designed for the Capitol at Washington. "He has chosen an early settler, whose home is attacked by an Indian. The hardy borderer has seized the savage with the calm dignity of confidence, holds his right hand, which was uplifted with the fearful tomahawk clenched firmly, in his own, while his other holds the body in its secure position. Beside is the mother, who gazes upon her infant, which she has snatched from danger, with feelings of pleasure and gratitude beaming in her countenance. The whole is attired in a manner peculiarly national, and the result of which will illustrate an important point in the history of our country, and in the progress of humanity from barbarism to civilization. Mr G. has several other smaller pieces in progress; one of which illustrates an event in his own life. An artist is represented gazing at his subject, which stands before him, in a state of despondency, his lamp almost extinct, when an unknown hand reaches from out a cloud and fills his lamp. It is a beautiful piece in *basso relievo*."

"Mr. Powers has in progress a new piece, the subject of which he does not give. I apprehend it will be a national piece—perhaps the goddess of Liberty, which, in profession at least, all Americans love to worship."

## Architectonics.

### BY AN ARCHITECT.

#### NO. 1. GOTHIC CHURCH ARCHITECTURE.

In these days of Ecclesiology, Puginism, Camden and Cambridge Societies, &c., it may seem a little presuming to raise a voice against that sectarian narrowness that has taken hold of art—art essentially Catholic, in the widest sense of the term.

It is in no spirit of scoffing, but in heartfelt right good earnest, that we feel compelled to cry aloud against any Christian sect setting



up an exclusive claim to the invention, perfection, or sole right to use Gothic Architecture in its temples. In our opinion, Mr. Pugin makes out as strong a case for Romanist monopoly, as the churchiest churchman; and, in the confusion of tongues now prevalent, it does seem as if the time had come for the Artist to interpret Art, and, being questioned, to give some reason for his doings in all the past, as well as for the "hope that is in him" for the future.

Until late years, Gothic Architecture has always been looked upon as a style of building peculiar to the Roman Catholic Church in the North and West of Europe; a style so entirely identified with the pomp and power of that church as not to be consistently used by any sect professing to have protested against it. In the meanwhile, as Protestants worshipped in some of these temples which, like the

one friar still,  
Would not be driven away.

and as it was soon experienced that in these churches there was a "visible presence," a something elevating, solemnizing, reverential; something essentially religious, and felt nowhere else; something that added certainty to faith, fervency to prayer, emotion to praise, an "amen" to the very stones of the building, that strengthened every devotional act, and gave it the seal of acceptance—these buildings thus confirming the professed creed of the worshippers using them, came to be considered as an emanation from the same religious belief, and the Anglican Church has thus claimed as its own Gothic Architecture, with all its deep meanings, and its yet uninterpreted symbolism.

All this is very natural, and yet it seems very narrow. That the symbols of Christian doctrine are in the very forms of Gothic Architecture, is not to be denied; but to imagine that its forms are the representatives of doctrinal tenets entirely, is illusory in the extreme. One of the holiest mysteries of the Past is the Genesis of this same Gothic Architecture. If the Romanist, pointing to it, says, "Behold the impress of our footsteps, too deeply marked upon the sands of Time for the restless, ever-rolling Ocean of Opinion to efface," we may reply, that the same foot trod not so in Italy, nor in the Eastern Empire, nor in Africa, nor yet where it had "freedom and strength it never knew before," in the boundless fields of Spanish America. If the Churchman boast of it, he must be told, that the style was consummated at an era which he marks as the very darkest age of the church. The Nicene Church knew naught of it, Christianity did without it for a thousand years, and it was begotten at last mysteriously, in an unknown place, without father, none laying claim to the honor of its paternity; being, if we may so say, the very outbirth of the virgin of Israel, the mystical Church who is the Bride of the Lamb.

To explain the true meaning of Gothic Architecture, one has to fight against a sea of errors, and it is difficult even to approach the subject in a manner likely to be intelligible.

It has been well said, that no work of Art was ever produced whilst the artist was under the primary influence of the emotion, which is the artistic idea of the work. The poet loves and raves. Emotion must first become objective to himself by memory, or the introspective power of a mighty intellect, before he can write the words that stand, through all time, the interpreters of his passion, and

the symbol of it to all that so love, although they may never be able so to express it. The same is true in all art. Grecian Architecture wore the exterior semblance of the time of philosophy, and freedom that had passed away. The Parthenon stood forth on the Acropolis to witness to all ages of the things that had been. Gothic architecture comes under the same law of artistic production. In it was expressed the ideal of Christianity, Catholic, Sentient, Emotional Christianity, the spirit of Love to the brethren, the communion of saints, the dominance of the religious principle, all these were embodied in it. It is by Christian emotion, rather than by Christian creed, that it is to be interpreted. Not then to the priesthood, not to the mere dictum of hierarchical authority, do we owe this truly Christian architecture; but to the artist mind of Europe, under the influence of this Christian ideal, prophesied of by the Apostles, dreamed of by the Fathers, and realized, in form at least, by the architects of the twelfth century. It is the image of a something higher than Truth, purer than Faith, more enduring even than Hope itself—even Charity—Christian Love.

In this consists Catholicity. It is for this reason that all Christians, as they withdraw from the sway of party creed, and look upon religion as a holy sentiment, an affection, rather than a faith, a feeling of love to God, and good-will to Men, find in Gothic architecture a home, a holy place, a response to the inner voice, an utterance of all that is good, and lovely, and reverent within them. So universal, so truly Catholic is this phase of art, so perfectly adaptable to all purposes of worship, that while to the Quaker's solemn ceremonial of silence it can give a home, and a hallowing, to the utmost pomp and glory of the Roman Catholic altar service, it can add splendor, and majesty, and reverential awe. And therefore, we desire to see this architecture become the universal style of all Ecclesiastical structures. Most grievous, then, is it to behold that church which, with the greatest enthusiasm, claimed it as her own, already forgetful of her first love, forsaking Gothic art, and going back for examples of church building to the Norman, Byzantine, and other proximate styles, or transition states of styles, which lead back to barbarism and utter destruction of everything like the establishment of a purely religious style of building which Gothic architecture alone can be.

### Music.

THE management of the Italian opera is displaying great activity. This first fortnight of the season has seen the production of four operas, and at this moment Ernani is in rehearsal for immediate performance. Linda di Chamounix was given upon the opening night, an opera that has never been very popular, except when aided by some favorite singer. Then followed Lucrezia Borgia. Signora Truffi's performance of Lucrezia has long been one of her standard characters. Though requiring a voice of great power and compass, there is much that is admirably adapted to its representation in this lady's manner and appearance. Her voice appeared at first weakened and fatigued, and consequently the opening scene *com'è bello!* the most difficult in the opera, was hardly as well done as the remainder of the part. Throughout, the music is trying, and a voice like that of Signora

Truffi requires constant care or the intonation is liable to suffer. Benedetti was the Gennaro of the evening. The first duet with Lucrezia was sung without certainty on his part, added to which his strong tendency to reserve himself for a few final notes, and to make those overpower every voice near, materially interfered with the effect which his energy and perseverance would otherwise have produced. His parts are evidently acquired with much labor, and almost entirely by rote; therefore, as a concerted singer, he is always unprepared for any impromptu expression from those he sings with. The part of the Duke was taken by Signor Rosi, whose voice seemed in excellent order; as a basso of good compass, this gentleman is a very useful singer; his singing, moreover, is singularly free from affectations of any kind, his delivery is clear and intelligent, excepting when he suffers his energies to slumber, and then his voice is apt to become too uniform in tone. Among the concerted music, the trio between Lucrezia, Gennaro, and the Duke, must be noticed for the steadiness with which it was sung. The stretta to the prologue was also sung excellently; in movements of this kind Italians rarely fail. While speaking of this opera we must refer to Signorina Patti, who was the Orsino. She has a voice of small compass and not much tone, the lower notes are especially weak, too much so to allow her to do justice to her intentions; she is very young, and this want of strength time will cure. Orsino is a part of which some singers have made a great deal; it contains indeed two of the prettiest songs in the opera; and on this occasion, *Il segreto* met with its usual encore, notwithstanding that it was taken greatly too slow; the spirit of such a song depends quite as much upon its *tempo* as upon the manner of the singer. The opera was well arranged; the dresses in particular were handsome and well chosen.

L'Elisir d'Amore was given on Monday with Madame Laborde for the Adina. This is a character admirably suited to her talents. This opera has never, we believe, been thoroughly performed in this country; a step was taken towards producing it entire on this occasion by the performance of the chorus of women in the second act, which has generally been omitted; but why the quartet which follows should not have been given likewise, is difficult to understand; it occupies quite an important part in the opera, as some points in the story rest upon it, which otherwise become unmeaning. The chorus, however, was carefully sung (and it is by no means an easy one); another performance or two would render it more free and decided; indeed throughout the opera, with one little exception, in the opening scenes, the chorus was efficient and steady. M. Laborde was the Nemerino. This is a part never a favorite with tenors, but M. Laborde rendered it more attractive and less purely sentimental than usual; the music indeed is beautiful. Nothing could be more finished than the duet between him and Madame Laborde. The slow movement, "*Esultì pur la barbara*," was exquisitely sung, and met with an anxious encore. The Barcarole was also very delightfully given; indeed, throughout, the opera was well sung and well acted. Madame Laborde was charming. The difficult scene, "*Prendi, per me sei libero*," was sung with perfect ease, and with that just expression which she gives to all her music. Signor Sanquirico was the Dulcamara; a part in which he is apt to become more than humorous. The duet between Dulcamara and Adina was admirable, and met with a de-

served encore. Signor Dubrenil took the part of Belcore; this gentleman has a voice which needs much training to render it clear and flexible, he is also apt to force it, and the consequence is, it will hardly last in proper condition through one performance. The tone is full, and with care would doubtless become sure and powerful.

On Wednesday, Nov. 8th, Donizetti's Lucia di Lammermoor was given for the first time this season. Madame Laborde was the Lucia, Benedetti, Edgardo, and Dubreuil, the Enrico. Signor Benedetti apologized for a severe hoarseness, but we must own it was quite unnecessary. He sang his music with even more energy than usual; with so much, indeed, that much of the sentiment of the part, the tenderness which has become traditionally necessary and inherent in the character, was completely thrown into the shade. His declamation was furious in the extreme. The far-famed malediction was sung out with all the power of his strong voice, while every touch of expression and feeling, of which the music is full, was quite unheeded by him. His death scene was a complete failure. Madame Laborde delivered her music with much care, it was clear she had elaborately studied her part. *Perché non ho* was sung in her customary finished style; but the recitative that preceded it deserved even more admiration, as it evidenced a sound musician. Her duets with Signor Benedetti were sadly marred by that gentleman's total absence of delicacy. Her declamation was excellent throughout, more so than her acting, which last, especially in the final mad scene, did not produce the effect that should have followed her masterly singing. Her voice was in good tone, and the final aria was beautifully sung; her upper tones were clear and sweet, no note in that register can be finer than her upper B $\flat$ , and her chromatic scale alone is a witness to the steady labors she has bestowed upon her voice.—The opera was very well got up, and the chorus acquitted themselves well. Indeed the "mise en scène" of the second act deserves to be remarked as one of the finest displays that we have seen on the New York boards. The moonlight scene in the third act is a beautiful piece of stage effect. We are pleased to find that the energy of the manager is reaping its due reward. The fashionable and crowded audiences show that good music, presented with all accessible aids that the country affords, cannot fail of attraction amongst an intelligent and refined population.

### The Drama.

A NOVELTY at the Park Theatre is a new dramatic version of *Dombey & Son*, by Mr. Walcot, cut out to introduce Mrs. Shaw as Edith, and with a special engagement of Henry Placide as Cuttle, an offset to Mr. Burton's representation of the character at his theatre in Chambers street. The piece was well put upon the stage, and besides these leading parts Toots was exceedingly well acted by Walcot himself, Mrs. Chick by Mrs. Winstanley, Mrs. Skewton by Mrs. Gilbert, Susan Nipper by Miss Taylor, though acerbity is not her forte, and the very last death we should anticipate, by the way, for Mr. Barrett would be Joey Bagstock's apoplexy. If we were to offer any criticism on this piece it would be that the whole class to which it belongs is fatal to dramatic effort. All the work has been already done by the novelist. So the actor copies Dickens's effects rather than produces his own, and the stage manager arranges his tableaux

after the illustrations by Phiz. We know the whole, and the action is monotonous. When we see Captain Cuttle admirably dressed and thoroughly respectable as he is in himself, and Mr. Placide, we see all; the rest is a flourish of the hook more—that is all. Mr. Toots' foolishness is the same at the end of the play as it is at the beginning; Mr. Dombey's stiffness, Joey's bluntness don't advance. For action we have a tableau, and when that is admitted dramatic interest is done with. The public, however, will admire these easily played stage parts, and run to compare the character of Placide with the humor of Burton. The house crammed from pit to ceiling was a tribute to the popularity of the subject. Dickens's language fits in admirably, and we should think half a dozen good plays might be taken out of the book. Mr. Gilbert's *Dombey*, and Chapman's *Bob the Grinder*, should not be forgotten.

At the Broadway, Mr. Forrest has commenced an engagement with *Richelieu* on Monday night, followed by *Othello* on Tuesday.

### What is Talked About.

#### PERSONAL NEWS.

BISHOP DOANE and ALBERT GALLATIN, we regret to hear, are dangerously ill.—DR. COGSWELL leaves this week for Europe on a general bibliographical and literary six months' tour, preparatory to the laying the foundation of the Astor Library in the spring. He will doubtless have the opportunity of purchasing many valuable foreign collections of books on the continent; but he will find many of his friends, the savans of France and Germany, sadly perplexed by their revolutionary surroundings. He carries with him the best wishes of a large circle.—REV. DR. HAWKS takes his departure also the present week for the South. His pulpit discourses have been attended, during his visit to New York, by crowded audiences. His permanent return to the city would be hailed with pleasure, not only by a large religious circle, but by the numerous friends of science and literature, of which interests this distinguished divine has always been a liberal advocate.—J. R. BRODHEAD, Esq., Secretary of Legation in London, is writing the History of New York, and has nearly ready the first volume, embracing the Dutch period, between the discovery in 1609 and the surrender in 1664. Two subsequent volumes will bring the history down to the adoption of the first State Constitution of 1777.—HERMAN MELVILLE, Esq., author of "Typee" and "Omoo," is about putting to press a new work, which, it is expected, from peculiar sources of interest, will transcend the unique reputation of his former books.—HENRY PLACIDE, Esq., has, we understand, anticipated the wishes of the Simpson Benefit Committee in the most liberal manner, both by a handsome donation and offer of his valuable services. The benefit will take place early in December.

#### MR. E. F. WHIPPLE.

It gives us pleasure to copy the following from the *Chronotype*, in reference to the publication by the Appletons, of Mr. Whipple's "Miscellaneous Essays and Reviews," though with the remark that time is not necessarily "wasted, in a University," however well that means of education may have been dispensed with in the present instance:—

"Mr. Whipple's reputation as a critic and a lecturer needs no endorsement from us. He possesses a double claim to public regard—we

respect him highly both for his natural talents, and for the perseverance which he has manifested in developing them, amidst the 'carking cares' of an active business life. He has wasted no time in a university to gratify the pride of ambitious relatives—but he has spent the midnight oil in earnest pursuit of knowledge, after a day of toil amongst ledgers and cash-books, and in communion with men who 'hold it heresy to think.' His own unaided efforts have made him what he is—a self-educated scholar of whom New England may be justly proud. It will be remembered that the *litterati* of Cambridge did themselves the honor to make Mr. Whipple one of their number by conferring upon him the degree of Master of Arts at the last Harvard Commencement.

"His work will be well printed, in two duodecimo volumes, and will be published in the course of the next month."

#### A POEM FOR THE SEASON.

There is a fine indoor feeling for the month of November in the lines, addressed to George Hammersley, with which Mr. Read, the poet artists' new volume of *Lays and Ballads* opens; a promise of good cheer in the book which is not disappointed.

Come now, my friend; the cool autumnal eves  
About the hearth have drawn their magic rings;  
There, while his song of peace the cricket weaves,  
The shimmering hickory sings.

The winds unkenneled round the casements whine,  
The sheltered bound makes answer in his dream,  
And in the hayloft, hark, the cock at nine  
Crows from the dusty beam.

The leafless branches chafe the roof at night,  
And through the house the troubled noises go,  
While, like a ghostly presence, thin and white,  
The frost foretells the snow.

The muffled owl within the swaying elm  
Thrills all the air with sadness as he swings,  
Till sorrow seems to spread her shadowy realm  
About all outward things.

Come then, my friend, and this shall seem no more—  
Come when October walks his red domain,  
Or when November from his windy fold  
Winnows the hail and rain.

And when old Winter through his fingers numb  
Blows till his breathings on the windows gleam;  
And when the mill-wheel spiked with ice is dumb  
Within the neighboring stream;

Then come, for nights like these have power to wake  
The calm delight no others may impart,  
When round the fire true souls communing make  
A Summer in the heart.

And I will weave athwart the mystic gloom,  
With hand grown weird in strange romance, for thee  
Bright webs of fancy from the golden loom  
Of charmed Poesy.

And let no censure in thy looks be shown,  
That I, with hands adventurous and bold,  
Should grasp the enchanted shuttle which was thrown  
Through mightier warps of old.

#### MADAME PFEIFFER.

The arrival of this lady in the United States is chronicled in the papers. All that is known of her, here, we believe, is contained in a letter of introduction written from Persia, by a Missionary, Mr. Perkins, to the New York Observer. The account is curious, exhibiting Madame Pfeiffer as a native of Vienna, fifty-one years of age, smitten with a thirst for travel, who has made tours in Iceland, Syria, and the Holy Land (of which she has published books), and latterly the circuit of the world, dropping in one evening upon the mission premises at Oroomiah. Her route in the latter journey took her to Brazil, where, in an encounter with a black robber, she cut off three of his fingers, not, however, without being wounded herself. She has Queen Pomare's autograph, and has visited Gutzlaff in China. She steamed from Bussorah to Bag-



dad, and bore off from Mosul a sculptured figure of the human head from the ruins of Nineveh. She made her wants in the East known wholly by signs; wore the large veil of the Orientals, rode astride a horse, carrying a trunk on one side, a scanty bed on the other—lived upon bread and milk, and had got thus far round the world at an expense of a thousand dollars. She is of great personal courage, travels alone, has scientific tastes, makes collections of insects and flowers, and is decidedly a lady of an ethnological turn of mind.

### Publishers' Circular.

TO READERS AND CORRESPONDENTS.—“Autumn Symbols” in our next. M. C.; W. A. M.; Epigram (Washington); Pocahontas received. Number 3, of “Out of the Way Places of Europe,” will appear next week.

A correspondent (F. V.) of the *Calendar*, with more zeal than courtesy, calls attention to an article which appeared in this journal, and which was admitted (from a distinguished source) out of sympathy with the general subject. Neither of the Editors has seen the church in question. Norman and pointed arches are not, of course, to be confounded, but polychromatic decoration, we presume, may be open to criticism. Our thanks are due to the *Calendar* for its course in the matter, with the rebuke of its correspondent.

### LITERARY INTELLIGENCE.

By Mr. Bancroft's new postal arrangements 20 cents are to be paid on a letter to the steamer, English or American, carrying it, 2 cents for delivery at the Post-office, and for the inland transportation the rate of domestic letters.

American reprints of English books, says the *Boston Transcript*, are, by a recent law, now admitted into the British provinces at a duty of 25 per cent., which is payable to the British author.

Under the late acts of Congress, says a correspondent of the *Journal of Commerce*, “the Jefferson and Madison papers have been offered to the Secretary of State; and they are to be published by the government. The Jefferson papers are voluminous.—Besides territorial and political disquisitions and correspondence, they embrace treatises on moral and religious topics, —and particularly, a comment on the life and character of St. Paul.

Mr. Jefferson was, perhaps, more careful of papers than any man that ever lived, except the late John Q. Adams. Mr. Jefferson kept copies of every paper that he ever wrote, even on the most trifling subject. He invented a copying press, and had several made in France. One that he much used is now extant, and in the hands of a gentleman at Richmond. Equally careful he was in preserving every paper that he ever received. His papers and those of Mr. Madison are in admirable order.

The Poems of Robert Browning, 2 vols. 8vo., are announced by Chapman & Hall (Lond.).

A new Edition of Mrs. Hemans's Works, 1 vol. 8vo., is to be published.

Moral, Social, and Professional Duties of Attorneys and Solicitors, by Samuel Warren, is in the press of the Harpers.

The Life of Southey, by his son, Rev. C. C. Southey; Kemble's History of the Anglo-Saxons in England until the Norman Conquest; Loyola and Jesuitism, by Isaac Taylor, are announced by the English publishers.

Messrs. Appleton & Co. will publish, in a few days, a second edition of “Charles Lamb's Final Memorials,” by Thomas Noon Talfourd. This delightful volume has been sold in a few weeks.

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Prof ADLER's new and copious German and English Dictionary will positively be ready for publication early in January. It will form a royal 8vo. vol. of about 1500 pp.

Messrs. Appleton have also in preparation a companion volume to their recent beautiful work, “The Women of the Bible,” to be called, “The Women of the New Testament.” Some months will be required in its preparation.

DÖDERLIN's Latin Synonyms. Edited by Prof. Lincoln.

ROBERT CARTER, the enterprising and universally known publisher of Canal street, has just associated with him in business, his brothers Walter and Peter Carter, and removed to a large and admirably situated store in Broadway—in the building occupied as the Irving House. A more desirable location could not be found in Broadway. Our advertising and literary pages exhibit weekly the honorable publishing undertakings in which this house is extensively engaged, and both the public and the publishers themselves may be congratulated on the increased convenience and prominence of the new establishment.

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ROBERT CARTER & BROTHERS will publish next week, “Modern Accomplishments, or the March of Intellect, by Miss Catharine Sinclair.” The same house have also in press (and nearly ready), “Original Thoughts on Scripture,” by Richard Cecil; and “The Natural History of Enthusiasm,” by Isaac Taylor.

CHAS. S. FRANCIS & Co. publish this week, Poems of William Wordsworth, with an Introductory Essay on his Life and Writings, 1 vol. 12mo. portrait; Tales from Shakspeare, by Charles and Mary Lamb, with 40 illustrations; Hans Andersen's Story-Book, with illustrations, 1 vol. 18mo.; The Merchant's Widow, The Officer's Widow, The Clergyman's Widow, by Mrs. Hofland, 3 vols. 18mo.; Talfourd's Poetical Works, 1 vol. 12mo. new edition.

BAKER & SCRIBNER will publish early next year, “The Writings of the late John M. Mason, D.D.” 3 vols. 8vo. with Portrait.

The American Tract Society have in press, “Memoirs of the late Dr. Milnor,” by Rev. Dr. Stone of Brooklyn.

STRINGER & TOWNSEND are about to publish translations of the novels of Relistab and Topffer.

### LIST OF BOOKS PUBLISHED IN THE UNITED STATES FROM THE 11TH TO 18TH NOV.

- ALWAYS HAPPY. Written for her Children by a Mother. 18mo. pp. 171 (Stanford & Swords).  
 ALGUNO (Señor).—Childe Harvart: A Romance of Cambridge. 12mo. pp. 172. Boston: printed for the Author.  
 ANDERSEN'S (H.) STORY BOOK, with Memoir by Mary Howitt; and Illustrations. 18mo. pp. 176, 188, 165 (U. S. Francis).  
 ARNOT (D. H.).—Gothic Architecture applied to Modern Residences. No. 1. 4to. (D. Appleton & Co.).  
 BOOK OF PEARLS: A Choice Garland of Prose, Poetry, and Art. 20 Steel Engravings. 8vo. pp. 280 (D. Appleton & Co.).  
 COFFIN (J. H.).—Elements of Conic Sections and Analytical Geometry. 8vo. pp. 158 (Collins & Brother).  
 COLUMBIA COLLEGE CATALOGUE, for 1848-9.  
 CULVERWELL (R. L.).—Guide to Health and Long Life; or, What to Eat, Drink, and Avoid, &c. 8vo. pp. 72 (J. S. Redfield).  
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 NEW YORK ECCLESIOLOGIST, No. 1. Published by the N.Y. Ecclesiological Society. 8vo. pp. 48 (H. M. Onderdonk).

SIGOURNEY (Mrs. L. H.).—Illustrated Poems. With Designs by F. O. C. Darley. 8vo. pp. 403 (Carey & Hart, Phila.).

STODDARD (R. H.).—Foot Prints. 8vo. pp. 48 (Spalding & Shepard).

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### Advertisements.

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**FIRST.**—To the production of a large and costly ORIGINAL ENGRAVING from an American painting, of which the plate and copyright belong to the Institution, and are used solely for its benefit. Of this Engraving every member receives a copy for every five dollars paid by him. Members entitled to duplicates are at liberty to select from the engravings of previous years. Whenever the funds justify it, AN EXTRA ENGRAVING OR WORK OF ART is also furnished to every member. Every member also receives a full Annual Report of the proceedings, &c., of the Institution.

**SECOND.**—To the purchase of PAINTINGS and SCULPTURE by native or resident artists. These paintings and sculptures are publicly exhibited at the Gallery of the Art-Union till the annual meeting in December, when they are PUBLICLY DISTRIBUTED BY LOT among the members, each member having one share for every five dollars paid by him. Each member is thus certain of receiving in return the value of the five dollars paid, and may also receive a painting or other Work of Art of great value.

**THIRD.**—The Institution keeps an office and FREE PICTURE GALLERY, always open, well attended, and hung with fine paintings, at 497 Broadway, where the members in New York receive their engravings, paintings, &c., and where the business of the Institution is transacted.

This year, each member will be entitled to a copy of a large engraving, QUEEN MARY SIGNING THE DEATH WARRANT OF LADY JANE GREY, now being engraved in line by Bart, after Huntington; and also RIP VAN WINKLE, the celebrated Tale of Washington Irving, with six large original Outline Illustrations, drawn and engraved by Darley. There will also be distributed by lot, 200 BRONZE MEDALS OF WASHINGTON ALLSTON; also 250 BRONZE MEDALS OF GILBERT STUART, and it is believed, about 300 PAINTINGS, richly framed, including some of the master pieces of American Art.

**The List of Paintings already purchased for Distribution**

INCLUDES THE FOLLOWING AMONG OTHERS.

*To which Additions are now being made every week.*

"The Mission of the Jews to Ferdinand and Isabella," by LEUTZE; "The Strolling Musician," by EDMONDS; "Queen Mary Signing the Death Warrant of Lady Jane Grey," by HUNTINGTON; "The Old Age of Milton," and "The Old Age of Galileo," by WHITE; "Cromwell's Soldiers destroying the Sign of the King's Head in 1642," "Governor Winthrop, Charles II., and the Pine Tree Shilling," "Too Late," by GLASS; "Veterans of 1776 returning from the War," by RANNEY; "Trial of André, by STEARNS; "Startled Deer," by AUDUBON; "The Village Church—Moonlight," "Dover Plain, New York," by DURAND; "Snow Scene," "Spring," "Mont Blanc," by Gignoux; "Daniel in the Lion's Den," by DUGGAN; "Wounded Pawnee," "Western Scenery," "Sioux Ball-Playing," by DEAS; "Moonlight—Winter," "Landscape," by DOUGHTY; "Children on the Sea-shore," "Washington's Retreat to Fort Mifflin," by CHAPMAN; "Girl and Chicken," "Bird Nesting," by FEELE; "Landscapes," by RICHARDS, ODDIE, GIFFORD, GRUNEWALD, KENSETT, HAVEL, BONFIELD, CROFSEY, and OTHERS; "The Mother's Prayer," by BAKER; "Magdalen," by GRAY; "Loss and Gain," by W. S. MOUNT; "The Young Mechanic," by ALLEN SMITH; "Stump Orator," by BINGHAM; "Portfolios of Water Colors," by VARIOUS ARTISTS; "Falls of Tarn," by G. S. BROWN, &c., &c. With

**FIVE PAINTINGS BY THE LATE THOMAS COLE.**

INCLUDING THAT ARTIST'S

**VOYAGE OF LIFE,**

**IN A SERIES OF FOUR ALLEGORICAL PICTURES,**

REPRESENTING

CHILDHOOD, YOUTH, MANHOOD, AND OLD AGE.

*To be distributed as ONE PRIZE.*

This Series, of which the reputation extended over the whole country, was painted by the Artist for \$4000, and formed part of the Gallery of the late Samuel Ward.

The inducements thus held out to Subscribers, it will be seen, are greater than on any previous year. The Gallery is finer than on any occasion hitherto, and without a chance for a prize, more than the amount of the subscription is repaid, at the usual prices, in the "Rip Van Winkle" of IRVING, illustrated by DARLEY, and the Engraving by BURT from HUNTINGTON, which will be received by each member.

Subscriptions and payments may be made to either of the Honorary Secretaries, or to the Superintendent, at the Art-Union Rooms, 497 Broadway, New York, by letter, or otherwise, or to the Collector for the city of New York.